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TRANSLATION OF SLANG: *THE CATCHER IN THE RYE* BY SALINGER IN MACEDONIAN

1 INTRODUCTION

The Catcher in the Rye is one of the most controversial novels of the twentieth century. Published in 1951, it was frequently censored or even banned, which only increased its popularity. Today, it is often considered to be one of the best novels written in English.¹

The controversy of the novel is due to the themes Salinger elaborates and to the language his protagonist uses. In fact, the author created the novel under the strong influence of the events of the Second World War, but it seems that he refuses to speak directly about them, and only indicates the devastation they left in and around people. In that sense, through the protagonist, Holden Caulfield, he approaches the themes of alienation, rebellion against order, death and loss, feelings of anguish, search for identity, and so on. The events in the novel are narrated by Caulfield, from his own point of view, following the narrative technique known as “stream of consciousness”. In doing so, Caulfield uses mid-twentieth-century slang common to young people, and does not refrain from swearing and vulgarity.

The Macedonian translation was published in 2014, as part of the project “Stars of World Literature”, aiming at translation of the most important works of world literature, with the author of the translation being Ivana Ilkowska.

2 RESEARCH METHODOLOGY

The text of the whole novel is marked by the protagonist’s use of slang. The Oxford English Dictionary² defines slang as: “a type of language consisting of words and phrases that are regarded as very informal, are more common in speech than in writing, and are typically restricted to a particular context or group of people”. David Crystal (Crystal, 1997) adds that “it is *often imaginative, vivid, and ingenious in its construction*”. It is obvious

1 For more information about the novel and its reception see Graham, (2007).

2 *Oxford English Dictionaries*. 30.10.2020. <https://www.lexico.com/definition/slang>

that Caulfield uses slang to underline his personal preoccupations: his rebellion against society and his wish to challenge the mainstream. On the other hand, the vivacity and picturesque nature of the slang allows him to express his complex state of mind.

For that reason, the analysis of the translation will be conducted through Berman's theory of text deformation systems (Berman, 2000), taking into consideration, among other deformations, the destruction of vernacular networks³ or the inclination towards ennoblement. In fact, Berman refers to the destruction of vernacular networks as "a very serious injury to the textuality of prose works". He then emphasises that when working with vernacular literature, translators tend to transpose the signifier, but not the stylistic richness of the source word. This deformation is closely linked to ennoblement or the tendency towards improvement of the original, such as when the translators substitute vernacular vocabulary with words from the formal register. Berman also rejects the possibility of translating vernacular language into other cultures without domestication, and for that reason we also take into consideration Eco's positions on translation as an act of negotiation (Eco: 2003). In other words, when translating slang, as in this particular novel, the translator is obliged to negotiate between domestication and foreignisation.⁴ Therefore, the article will concentrate on translation solutions (negotiations) for phonological features of the source texts, as well as on translation solutions for specific lexemes, idioms and syntactic structures. We will also try to negotiate and find more appropriate solutions in certain contexts where source text characteristics are not transferred into the translation.

Finally, we will also examine the use of different translation techniques as defined by Vinay and Darbelnet (Vinay & Darbelnet, 1977) and revisited by Molina and Hurtado (Molina & Hurtado, 2002).

3 PHONOLOGICAL SOLUTIONS

One of the main characteristics of slang is economy of expression, which is understandable because this language is used in informal contexts and usually in oral forms. As far as Caulfield's language is concerned, on a phonological level this phenomenon can be observed through different types of deletion. One can find deleted phonemes: *Nothing much* (Salinger: 1991, p.60) (instead of *Nothing much*) or whole words: *Y'awake?* (Salinger, 1991, p.40) (instead of *Are you awake?*). In the second example we witness not only deletion of a word (*are*) but also contraction of two words *you* and *awake* due to elision of the first word's vowel. Of course, the novel abounds in examples of such kind:

Wuddaya mean what the hell am I doing? (Salinger, 1991, p.40) instead of *What do you mean what the hell am I doing??*

3 Berman uses the term *vernacular language* to designate a language that has a local character and it refers to a dialect, jargon or slang.

4 For more on domestication and foreignisation as translation strategies, see Venuti (2001).

Ya wanna play a little Canasta or don'tcha? (Salinger, 1991, p.41) instead of *You want to play a little Canasta, or don't you?*

As Gjurkova (Ѓуркова, 2003, p.219) notes, these features are also part of Macedonian informal style. She mentions, *inter alia*, that the economy of the expression is achieved through deletion of consonants and vowels, or whole syllables, and word contraction. Still, unfortunately, these features are not transferred in the Macedonian translation:

Wuddaya want the light for? (Salinger, 1991, p.40) – *Што ќе ти е светилка?* (literally: What do you need the light for?) (Селинџер, 2014, p.50)

Ya wanna play a little Canasta or don'tcha ? (Salinger, 1991, p.40) – *Сакаш да одиграме една Канаста или не?* (literally: Do you want to play one Canasta or not?) (Селинџер, 2014, p.51) .

Nothin' tuch (Salinger, 1991, p.60) – *Ништо особено* (literally: Nothing in particular) (Селинџер, 2014, p.98).

Wuddaya mean what the hell am I doing? (Salinger, 1991, p.60) – *Како мислиш, што правам?* (literally: What do you mean, what am I doing?) (Селинџер, 2014, p.50).

Yawake? (Salinger, 1991, p.40) – *Буден си?* (literally: Are you awake?) (Селинџер, 2014, p.50).

Although not in all contexts, consonant, vowel or syllable deletions can be implemented in the Macedonian translation. For example, instead of using the formal form *Што ќе ти е светилка?* one can use the informal *Шо* and formulate the question *Шо ќе ти е светло?*⁵ or the negative form *Ништо* in *Ништо посебно*. Even contraction is possible in Macedonian *Ќ`играш Канаста или не?*

In some contexts where deletion of phonemes is impossible, the specific tone can be compensated in different ways. For example, the deletion of consonants can be done in the second part of the sentence:

Wuddaya mean what the hell am I doing? (Salinger, 1991, p.41) – *Како мислиш шо (по џаволите)⁶ праам?*

Compensation can also be effectuated through use of lexical means. Instead of phonetic elisions the translator can opt for deletion: *Буден?* (*Awake?*) or for adding particles typical for the informal style: *А бе, буден си?* Or even *Буден си, бе?*

4 LEXICAL SOLUTIONS

4.1 Abbreviations

The tendency towards economy in informal language is observed on both phonological and lexical level and numerous abbreviations in the novel support this claim. Thus, the

5 The word *светло* is more informal than *светилка*.

6 The profanity *the hell* is omitted in the translation.

abbreviation *Pencey prep* is used instead of *Pencey Preparatory Academy, Penn Station* instead of *Pennsylvania Station*, and *Coke* instead of *Coca-Cola*.

Translation techniques vary in terms of different abbreviations. For example, *Pencey prep* is transcribed without additional explanation *Пенси Преп*. We learn from the context that it is a school, but not that it is an institution whose full name in Macedonian would be *Подготвителна Академија Пенси*.

In the other two examples the translator uses full names, i.e. *станицата Пенсилванија* (Селинџер, 2014, p. 62) and *кока кола*. In the first case, such a solution is justified due to the incomprehensibility of the short form for the Macedonian reader. As for the name *Coca-Cola*, the informal Macedonian language also uses the abbreviation *кола*, which could be considered as a translation solution.

4.2 Interjections and particles

The lexemes in the novel belong to different grammatical categories, but due to the use of slang we can notice a large number of interjections that complement the emotional intensity of the text. Thus, the interjection *oh* is present forty-two times in the text, in both positive and negative contexts:

Oh, how nice! (Salinger, 1991, p.46) – *Ах, колку ми е мило!* (Селинџер, 2014, p.57)

Oh, shoot! (Salinger, 1991, p.55) – *Ах, да му се сневиди!* (Селинџер, 2014, p. 75)

The translation of the following sentence was performed with the same interjection:

Aw, you just missed him (Salinger, 1991, p.56). – *Ах, го пропушти.* (Селинџер, 2014, p. 75).

In this context, the translation with the phonetically equivalent Macedonian interjection *ay* may be more suitable, because it expresses the false disappointment of the protagonist. There are also other types of interjections in the text:

Hey-how old are you, anyhow? (Salinger, 1991, p.54) – *Еј-колку години имаш?* (Селинџер, 2014, p. 74)

Uh huh. Well, how 'bout it? (Salinger, 1991, p.54) – *Аха. И што велиш?*⁷ (Селинџер, 2014, p. 89)

The interjection *Shhh!* (Salinger, 1991, p.111) used to ask someone to speak quietly or to be silent is translated appropriately in the target text: *шшшш!*

Holden also uses a rather vulgar slang interjection, *my ass*, in the contexts like *Lovely my ass* (Salinger, 1991, p.83) – *Прекрасна, како да не.* (literally: Lovely, as if) (Селинџер, 2014, p. 120). This translation solution, as well as some others mentioned here, can be interpreted as sort of self-censorship because Macedonian informal register includes a similar interjection – *жими газов*.

7 In this context more appropriate to the phonological elision and to the informal register would be the translation: *Аха. И шо викаш?*

Although not very often, the translator adds particles to capture the informal style: *Yeah, I know* (Salinger, 1991, p.31) – *Знам де* (Селинџер, 2014, p.33). In this case, the informal form *yeah* is compensated by the particle *де*, although stylistic equivalence could also be achieved with the form *аха* – *Аха, знам*.

4.3 Slang vocabulary

As far as the lexical analysis is concerned, Holden's vernacular is rich in slang such as: *jerks, flit, to bash, to sock, hot shot, corny*. Usually, they are translated with corresponding Macedonian slang lexemes. For example, *токмаџи* (Селинџер, 2014, p. 84) is offered as an equivalent for *jerks* (Salinger, 1991, p.51). The noun *flit* (Salinger, 1991, pp.91,105) is translated *недер* (Селинџер, 2014, pp.136,182), and the derived adjective *flitty* – *недераст* (Селинџер, 2014, pp.136,142,144,181). Furthermore, *bash* is translated as *пердаши* in the sentence *The two teams bashing each other all over the field* – *Двата тима се пердашат на сите страни* (Селинџер, 2014, p.10), or *to sock* as *акне* in *socking him in the jaw* – *да го акнам по муџката* (Селинџер, 2014, p. 88). *Hot shot* is *сверка* (Селинџер, 2014, p. 24) and *corny dips* – *манџунски потези* (Селинџер, 2014, p. 165).

The protagonist's language is not only informal, but is also quite poor and he tends to use the same words repeatedly. On the other hand, the translator tends to use a variety of equivalents for those lexemes in the target text. For example, the slang word *phony* is used both as noun and adjective in the novel. Macedonian equivalents for the adjective form are sometimes semantically correct, but still, they do not correspond stylistically because they are euphemised forms, part of the standard language: *дволичен* (literally: hypocritical) (Селинџер, 2014, pp. 11,24,87,97,162) *лажен* (literally: false) (Селинџер, 2014, pp. 17, 20,134, 190), *извештачен* (literally: fake) (Селинџер, 2014, p. 134). However, the translator also uses informal translation solutions, such as the adjective *исфолиран* (Селинџер, 2014, p.190) and the noun form *фолирант* (Селинџер, 2014, pp. 65, 85,130).

The noun form *crumb-bum* and the corresponding adjective *crumby* are also frequently used in the source text. The noun *crumb-bum* (Salinger, 1991, p.67) is stylistically appropriately translated, through the adding technique: *ајван еден* (Селинџер, 2014, p.95). On the other hand, for the adjective *crumby* one can encounter a wide range of solutions that are closely related to the context because it is a lexeme with a negative reference value, which can mean "something bad, dirty, unpleasant, poor quality, damaged".⁸ In that sense *crumby place* (Salinger, 1991, p.16) is translated *дунка* (Селинџер, 2014, p.9) (literally: a hole), while in the syntagm *crumby toilet articles* (Salinger, 1991, p.28), the same adjective is translated as *за'рџан* (rusty), i.e. *за'рџан тоалетен прибор* (literally: rusty

8 Oxford English Dictionaries. 05.11.2020. <https://en.oxforddictionaries.com/definition/crummy>

toilettries) (Селинџер, 2014, p.37). In a very similar context, one can find two different translations for the same adjective: *crumby nails* (Salinger, 1991, p.23) – *глупави нокти* (literally: stupid nails) (Селинџер, 2014, p. 29) and *crumby fingernails* (Salinger, 1991, p.32) – *расцепени нокти* (literally: cracked nails) (Селинџер, 2014, p.43). *Crumby* is translated as *мрзлив* (lazy) (Селинџер, 2014, p. 49), *одвратен* (disgusting) so *crumby bastard* (Salinger, 1991, p.38) becomes *одвратен идиот* (disgusting idiot) (Селинџер, 2014, p.47); *crumby room* (Salinger, 1991, p.47) is *одвратна соба* (disgusting room) (Селинџер, 2014, p. 64) in the translation. Sometimes *crumby* is translated *идиотски* (idiotic) and *crumby history* (Salinger, 1991, pp.43,51) becomes *идиотска приказна* (idiotic history) (Селинџер, 2014, p. 57), or even *откачена приказна* (freaky history) (Селинџер, 2014, p.65). *Crumby* becomes *грозен* (ugly) in the syntagm *crumby stuff* (Salinger, 1991, p.44) – *грозни работи* (Селинџер, 2014, p. 65) and *crumby way* (Salinger, 1991, p.44) – *грозен начин* (Селинџер, 2014, p. 65). The same syntagm *crumby way* is translated in three ways, and besides “ugly” it is also transferred as *луд начин/лигав начин* (crazy way / slimy way) (Селинџер, 2014, pp. 65/99). In two contexts the translator resorted to deletion of this lexeme: on page 29 (Селинџер, 2014), where *crumby nails* are simply translated as *nails* and, at the end of the book, where the syntagm *crumby old hairy stomach* (Salinger, 1991, p.67) is translated as *стар влакнест стомак* (old hairy stomach) (Селинџер, 2014, p. 99).⁹

This inclination towards a variety of equivalents for only one source lexeme is evident in other passages too. Thus *rubbernecks* (Salinger, 1991, p.61,82) is translated as both *сеурџии* (rubbernecks) (Селинџер, 2014, p.101) and *пациенти* (patients) (Селинџер, 2014, p.123). Or, we witness a morphological transposition when the noun *snowing* (Salinger, 1991, pp.28,29,103) is translated with Macedonian verbs *омекнува* (to soften) (Селинџер, 2014, p.52), *напаѓа* (to attack) (Селинџер, 2014, p.53) and *се лигави* (to be slimy) (Селинџер, 2014, p.136). The last word illustrates vividly how a word from the formal register gains new meaning when used as slang. It also applies to the noun *can* that does not designate “tin” but instead “bathtub”, and when *dough* designates “money”. We encounter such new, expanded meanings in the source text and in the translation on multiple occasions: *a throw* (Salinger, 1991, p.56) is translated as *партија* (game) (Селинџер, 2014, p.89), *to chisel me* (Salinger, 1991, p.71) as *да ме измолзете* (to milk me) (Селинџер, 2014, p.98), and the verb *to prostitute* (Salinger, 1991, p.16,49) with the secondary meaning of the Macedonian verb *се продава* (to sell oneself) (Селинџер, 2014, p. 9, 80), in a sense that someone sells his reputation, his personality, for money. There are only two slang words translated with lexemes from Macedonian formal vocabulary. The slang word *can* (Salinger, 1991, pp.26,27,29,36) is translated as *бања* (bathroom) (Селинџер, 2014, pp. 32,34, 37, 48, etc.) and *dough* (Salinger, 1991, p.24) is translated as *пару* (money)

9 Although it would be almost impossible to use the same Macedonian word in all the source text contexts, the informal adjective *гадни* or even the shortened form *џ’дну* could easily be applied to most of them. In that way, the redundant use of this word would have been transferred into Macedonian.

(Селинџер, 2014, p.30) although in this case the translator could have resorted to the more informal word *кеи* (*cash*). The inclination towards rather formal equivalents is sometimes due to a sort of self-censorship and is used to avoid words that can be interpreted as vulgar. So, when the protagonist complains: *I am freezing my ass* (Salinger, 1991, p.17) the translator chooses the euphemism *си го смрзнувам¹⁰ задникот* (Селинџер, 2014, p.11), or literally it is his *bottom, rear* that is freezing.

In some cases, the translator manifests an opposite tendency and those lexemes that do not belong to the slang in the source text are replaced with slang words in the target text. From a translational point of view, this tendency can be explained as a sort of compensation for passages where the slang words were lost in the target text. Thus, the sentence *In that head of yours* (Salinger, 1991, p.19) is translated as *Во таа твоја тиква* (Селинџер, 2014, p.21), and the replacement of a standard lexeme *head* with a slang word *тиква* (pumpkin) results in intensifying. The same effect is achieved with the translation of the sentence *looking at me* (Salinger, 1991, p.85) with *се сверат во мене* (staring at me) (Селинџер, 2014, p. 101). Similarly, the antonym technique is used when translating *I'm not kidding* (Salinger, 1991, p.86) as *Најсерiously* (Most seriously), although in this case a translation with the informal lexeme *зезање* (*Без зезање*) (No joking) could be offered. Or, the rather standard adjective *crude* in the passage *a crude thing to do* (Salinger, 1991, p.23) is translated with the Macedonian informal adjective *недоделкана* and thus as *недоделкана шега* (a prickly joke) (Селинџер, 2014, p.24).

4.4 Diminutive and augmentative forms

An important intervention on the part of the translator can be witnessed through the use of diminutive and augmentative forms that are frequently used in Macedonian informal contexts. Diminutives are generally characteristic for positive contexts, and in Macedonian Holden uses one to express love, as with *Sally baby* (Salinger, 1991, p.96) – *Саличе* (Селинџер, 2014, p. 143). Or this form transfers a certain irony in the context: *What're ya trying to do, bud? – he said. Kid me?* (Salinger, 1991, p.48) – *Што сакаш пријателче? рече. Да се мајтапиш со мене?* (Селинџер, 2014, p. 63). The diminutive form *пријателче* adds informality to the standard noun *пријател*.

On the other hand, augmentatives are reserved for negative contexts: *Get your dirty stinking moron knees off my chest* (Salinger, 1991, p.39) – *Тргај ги тие одвратни мочани коленишта од моите гради* (Селинџер, 2014, p. 47). The augmentative in the last example compensates for the deletion of one adjective from the source sentence.¹¹

10 This translation is grammatically incorrect. It should be translated with the form *Ми смрзна задникот*. The error is due to a rather literal translation imitating the grammatical structure of the source text.

11 The translation of the offensive epithet *dirty stinking moron* is semantically incorrect, and only two Macedonian equivalents *одвратни* (*disgusting*) *мочани* (*pissed*) are offered.

5 EXPRESSIONS AND IDIOMS IN THE TRANSLATION

As with any slang, Holden's is rich in expressions, and especially in idiomatic expressions contributing not only to the informal character of his speech, but also its vivacity.

Firstly, the functional equivalence¹² for certain expressions is achieved through those having the same grammatical structure and same elements:

(...) *snoring like mad* (Salinger, 1991, p.42) – (...) *рчеше како луд* (Селинџер, 2014, p.52).

His mother's blind as a bat (Salinger, 1991, p.89) – *Мајка му е слепа како лилјак* (Селинџер, 2014, p. 132).

However, there are also numerous expressions that have the same grammatical structure and same meaning in both the source and target language, and the target expressions differ in only one element:

I'm through with that pig (Salinger, 1991, p.31) – *Завршив со таа гуска* (I'm through with that goose) (Селинџер, 2014, p.34) *He was cutting his throat over her* (Salinger, 1991, p.73) – *Си ги сечел вените* за неа (He was cutting his veins over her) (Селинџер, 2014, p. 103).

The bulk of this group consists of comparative expressions where two concepts are linked with the conjunctions *like* or *as*. Such is the example where a simile is constructed with the conjunction *like*: *I went right on smoking like a madman* (Salinger, 1991, p.38) – *Продолжив да пушам како Турчин* (literally: I went right on smoking like a Turk) (Селинџер, 2014, p.45). This translation is characterised by a high level of adaptation because it makes reference to Macedonian history i.e. the elements of Turkish culture present in Macedonian culture due to the long period of Turkish occupation. As far as the expressions with the conjunction *as* are concerned, there are examples like: *He's drunk as a bastard* (Salinger, 1991, p.33) – *Пијан е како камен* (literally: He's drunk as a rock) (Селинџер, 2014, p.34) or *she's old as hell* (Salinger, 1991, p.43) – *стара е како Библија* (literally: she's old as the Bible) (Селинџер, 2014, p. 55).

On the other hand, there are contexts in which the source expression does not have a comparative structure, but it is still translated as a Macedonian simile with completely different constitutive elements aiming at achieving the same effect: *everybody smoking their ears off* (Salinger, 1991, p.78) – *сите пушеа како Турци* (literally: everybody smoking like Turks) (Селинџер, 2014, p. 121) or *She gave me a pain in the ass* (Salinger, 1991, p.84) – *Беше здодевна како коњска мува* (literally: She was boring as a horse fly) (Селинџер, 2014, p. 103).

As in the above examples, there are many contexts where the functional equivalence is due to target expressions with a completely different structure. It especially applies to expressions denoting situations in which nothing substantial is said: *I shot the bull*

12 For more on functional equivalence see Nida and Waard (1986).

(Salinger, 1991, p.23) – *Тресев зелени* (literally: I shook greens) (Селинџер, 2014, p.19); *they weren't just shooting the crap* (Salinger, 1991, p.36) – *не беше само чукање празна слама* (literally: it was not just knocking empty straw) (Селинџер, 2014, p.42) or *to quit shooting it* (Salinger, 1991, p.46) – *да престанам со трескањето глупости* (literally: to stop banging nonsense) (Селинџер, 2014, p.59). Similarly, *She doesn't have all her marbles* (Salinger, 1991, p.43) is transferred in the target text as *He ù se cume на број* (literally: She does not have their exact number) (Селинџер, 2014, p.55) and *I really started chucking the old crap around* (Salinger, 1991, p.45) is translated as *Почнав да ја моткам* (literally: I started rolling her) (Селинџер, 2014, p.59). Obviously, the idioms are translated with different and corresponding Macedonian idioms.

In some contexts where the translator could not find a corresponding idiom, she opted for a word from the informal Macedonian vocabulary. So, the idiom *I got the ax* (Salinger, 1991, p.73) is translated with Macedonian slang verb *Ме клоцнаа* (I was kicked) (Селинџер, 2014, p.11), although in this context, equally functional would be the equivalent *ме шутнаа* meaning also “to be kicked” but with more negative connotation. Or the expression from the passage *He's got a yella streak a mile wide* (Salinger, 1991, p.121) is translated with the slang verb *фуфка* in the sentence – *Почна да му фуфка* (Селинџер, 2014, p. 188). Accordingly, the expression *to drop dead* in the sentence *I damn near dropped dead* (Salinger, 1991, p.104) is also translated with an informal verb *речиси се дамлосав* (Селинџер, 2014, p.35). There are also two comparative expressions including the word *hell* translated correspondingly with a noun and a verb: *Old as hell* (Salinger, 1991, p.19) – *Фосил* (fossil) (Селинџер, 2014, p.14) and *He was sore as hell* (Salinger, 1991, p.37) – *Вриееше* (literally: He was boiling) (Селинџер, 2014, p.45).

Finally, there are also idioms translated with words or expressions from the Macedonian formal register, hence not transferring the stylistic effect of the source text. Thus, *chew the rag with him* (Salinger, 1991, p.29) is translated in Macedonian as *му правев друштво* (I kept him company) (Селинџер, 2014, p.32). Perhaps some stylistic features would have been preserved if the informal verb *муабети* (to chat) had been incorporated in this passage: *помуабетив со него*. The same applies to the idiom *to horse around* in the sentence *I horsed around with the two of them a little bit* (Salinger, 1991, p.119), translated as *Малку се пошегував со нив* (I was joking a little bit with them), although the Macedonian informal register has the lexemes as *се зеза*, *зафркава*. Likewise, the expression in the sentence *I got a bang out of that* (Salinger, 1991, p.30) is translated *тоа ми даваше¹³ огромно задоволство* (literally: it was giving me a great pleasure) (Селинџер, 2014, p.33).

In rare contexts that can be interpreted as an application of the compensation technique, the translator uses expressions, although there are no expressions in the appropriate context in the source text. Thus, *Not applying myself* (Salinger, 1991, p.14) is translated as *Не го загревав столчето* (I was not warming up the chair) (Селинџер, 2014, p.

13 Once again, the use of the verb *даваше* is a literal translation of the source syntagm, and a more appropriate translation would be *тоа ми чинеше задоволство*.

11). On the other hand, the slang verb *to rile* in the sentence *I didn't want to rile him up* (Salinger, 1991, p.62) is translated with the expression *да му станнам на нерв* (literally: to step on his nerve) (Селинџер, 2014, p. 88) in order to achieve the same stylistic effect.

6 SYNTACTIC STRUCTURES IN THE TRANSLATION

The syntactic structures in the novel are entirely in line with the way the protagonist thinks and consequently expresses himself.

A sense of vivacity is accomplished through dialogues with plenty of interrogative and exclamatory sentences:

“Holden Caulfield. How are ya?”

“Holden! I'm fine! How are you?”

“Swell. Listen. How are ya, anyway? I mean how's school?”

“Fine,” she said. “I mean-you know.” (Salinger, 1991, p.72)

Usually, they are correspondingly transferred into Macedonian:

„Холден Кофилд. Како си?“

„Холден! Одлично, Како си ти?“

„Солидно. Слушај. Како си ти инаку? Мислам како е во училиште?“

„Добро“, рече. „Мислам, знаеш.“ (Селинџер, 2014, p.103)

Syntactic structures follow thought patterns: sentences are usually short and if they are long, they consist of smaller clauses distributed in a non-linear way. This results in inserted clauses that interrupt the flow of thought. Macedonian sentences entirely follow this type of syntactic structure:

It took me quite a while to get to sleep—I wasn't even tired—but finally I did. (Salinger, 1991, p.72)

Ми требаше долго време за да заспијам-не бев премногу изморен-но најпосле сепак заснав. (Селинџер, 2014, p. 107)

The thing is, it drives me crazy if somebody gets killed—especially somebody very smart and entertaining and all—and it's somebody else's fault. (Salinger, 1991, p.76)

Проблемот е тоа што ме излудува кога ќе загине некој-особено некој паметен и духовит и сето тоа – и уште ако некој друг е виновен за тоа (Селинџер, 2014, p. 107).

Holden's thoughts are also vague or unfinished and so are the sentences he produces. Consequently, they finish with syntagms such as: *or something* or *and all*. The translator generally renders these unfinished structures, but there are still certain inconsistencies. First of all, as in rendering the redundant words, the translator renders the redundant structures with different equivalents.

Can'tcha stick a little rum in it or something? (Salinger, 1991, p.53).

Нели може да измешате (да турите¹⁴) малку рум или нешто слично? (Селинџер, 2014, p. 71) (literally: *or something similar*).

Wuddaya mean so what? I told ya it had to be about a goddam room or a house or something (Salinger, 1991, p.37).

Како мислиш на што (шо¹⁵)? Ти реков дека мора да биде за проклета соба или куќа или такво нешто (Селинџер, 2014, p.45) (literally: *or something like that*).

Sometimes, the unfinished syntagms are replaced with finished structures:

She was just nice and all (Salinger, 1991, p.45).

Едноставно беше љубезна и тоа е сè (*She was just nice and that is all*) (Селинџер, 2014, p.59).

Then, sometimes they are completely omitted:

He kept telling me if I didn't like the Disciples, then I didn't like Jesus and all. (Salinger, 1991, p.71)

Постојано ми велеше дека ако не ги сакам апостолите не го сакам ни Исус. (Селинџер, 2014, p.97)

7 CONCLUSION

The analysis presented in this work indicates the translator's inclination towards different deformations as far as the vernacular networks are concerned. The deformations are particularly evident on a phonological level, where the deletion of phonemes in the source text is not transferred in the target text although such deletions are characteristic for Macedonian informal language too. This tendency to ennoblement, or writing in a more "elegant style" can sometimes be perceived on a lexical level, especially for words that contain rather vulgar nuances. Thus, the lexeme *ass* is euphemised in Macedonian as *задник* (*rear*), belonging to a rather formal register, or it is completely paraphrased and deleted when the English interjection *my ass* is translated as *како да не* (*as if*). There are also a few slang words that are translated with formal Macedonian lexemes, such as *can* or *dough*. We can also interpret as ennoblement the tendency to use a large variety of Macedonian equivalents for just one English word. In fact, the protagonist's language is poor, he often repeats certain words such as *phony* or *crumby*, and yet this redundancy is not rendered in the translation. For example, *phony*, used as an adjective, is translated with three different equivalents, whereas more than ten Macedonian equivalents are offered for the word *crumby*. The same equivalence diversity resulting in ennoblement is witnessed on a syntactic level, where the unfinished sentences are replaced with finished ones, or the redundant syntagms indicating an unfinished thought are translated differently or completely deleted.

14 The use of the informal word *турите* would be more appropriate in this context.

15 The informal form *шо* would be more appropriate in this context

Nevertheless, the vernacular networks of the source text are not entirely destroyed. It seems that the translator paid particular attention to preserving lexical and idiomatic features of the novel. The slang words are usually translated with lexemes from the Macedonian informal register. Most of the abbreviations and interjections are preserved, and we even witness the translator's interventions through adding elements typical of the Macedonian informal register, such as the ample use of particles, augmentatives and diminutives. The translator's signature is especially visible in those contexts where she uses informal words even though in that particular context they are not used by the author, which can be interpreted as intensifying but also as a compensation for those contexts where slang words were translated with formal lexemes. Different expressions and idioms generally have functional equivalents, and if there are no functional equivalents for certain expressions the compensation is made through the use of slang. In rare cases the expressions are replaced with equivalents from the formal Macedonian register, and as on the lexical level, the translator compensates for those losses by using Macedonian expressions in passages where the author does not.

Finally, we can conclude that the translator does not use them on the lexical and idiomatic levels, and that future translations of *The Catcher in the Rye* into Macedonian should take into consideration phonological and syntactic features of the novel.

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POVZETEK

PREVAJANJE SLENGA: SALINGERJEV *VARUH V RŽI* V MAKEDONŠČINI

V pričujočem prispevku predstavljamo analizo makedonskega prevoda Salingerjevega romana *Varuh v rži*, ki velja za enega najbolj kontroverznih romanov preteklega stoletja, ne le zaradi obravnavanih tem, temveč tudi zaradi uporabe slenga ameriške mladine iz sredine 20. stoletja. V raziskavi se opiramo na Bermanovo teorijo sistemov besedilne deformacije. Posebno pozornost posvečamo razdoru pogovornih mrež in težnji po olepševanju. Pri tem upoštevamo nazore Umberta Eca, za katerega je prevod kompromis: pri prevajanju slenga mora prevajalec doseči kompromis med domačenjem in potujevanjem.

V prispevku preučujemo tudi rabo različnih prevajalskih tehnik in tako analiziramo ponujene prevodne rešitve, v nekaterih primerih pa predlagamo s prevodoslovnega vidika ustrežnejše rešitve.

Raziskava obravnava fonološko, leksikalno, idiomatsko in skladenjsko raven prevoda.

Na fonološki ravni preučujemo ponujene prevodne rešitve za izpust fonemov in krajšanje besed.

Na leksikalni ravni se posvečamo rabi slengovskega besedišča, pri čemer obravnavamo tudi rabo medmetov, členkov, avgmentativov in deminutivov v ciljnem jeziku.

Obenem analiziramo različne rešitve pri prevajanju idiomov in nekaterih specifičnih skladenjskih struktur.

Namen raziskave je predstaviti dobre, pa tudi nekatere neustrezne prevodne rešitve in tako ponuditi osnovo za nove, izboljšane prevode.

Ključne besede: *Varuh v rži*, prevod, sleng, deformacije, tehnike prevajanja

ABSTRACT

The object of analysis in this article is the Macedonian translation of Salinger's novel *The Catcher in the Rye*. It is considered to be one of the most controversial novels of the last century due to the themes the author elaborates, but also due to the use of mid-twentieth-century slang then common to young Americans. For that reason, our study will be conducted through the prism of Berman's theory of text deformation systems, and special attention will be paid to the destruction of vernacular networks and tendency towards ennoblement. We will also take into consideration Eco's views on translation as an act of negotiation, being aware that when translating slang the translator is obliged to negotiate between domestication and foreignisation.

In order to analyse the offered equivalents, we will also examine the use of different translation techniques and, in certain contexts, offer more appropriate solutions from a translational point of view.

The research will be done on phonological, lexical, idiomatic and syntactic levels.

On a phonological level, we will examine the solutions offered for deletion of phonemes and word contraction.

On a lexical level, the focus will be placed on the slang vocabulary, but the study will also include interjections, particles as well as the use of augmentatives and diminutives in the target text.

We will also analyse different translation solutions offered for idioms and some specific syntactic structures.

The analysis reveals both successful solutions and also, certain inadequacies, thus preparing the way for improved translations in the future.

Keywords: *The Catcher in the Rye*, translation, slang, deformations, translation techniques